



## THE WEEK'S PLAYBILLS.

## The National—"The Beggar Student."

Indifferent to the temperature, the New National Theater continues with the Aborn Opera Company entering its eighth successful week to-morrow night, with Millocker's dashing comic opera, "The Beggar Student," as the offering. An array of favorites, larger than usual, is announced for the cast, including Robert Lett, Harry Luckstone, Beatrice Goldie, Phil Branson, Edith Bradford, Harold Blake, Tillie Sallinger, C. W. Phillips, Trixie Cadiz, and others, and, of course, the same big, efficient chorus that has become a fixture, with its own following, at the New National.

As Gen. Ollendorf, Robert Lett will find himself in another role, suited to his ability as an actor, as well as his talent for comedy. The cowardly, but laughable, bluff old military "four-flusher" is one of Mr. Lett's most entertaining and artistic characterizations, and his return to the cast, after a week's absence, in so advantageous a part, will be welcomed by his many admirers. The plot of the opera is based on the general's hatred of the poverty-stricken patricians, Countess Palmatica and her two daughters, Laura and Bronislava, who have snubbed him in public. To be revenged, he takes two beggars from the military prison, named Simon and Janitzky, dresses them up, and palms them off on the countess and her daughters as noblemen. The two lovely daughters are married off to the two impostors, and the general's revenge is complete until it transpires that the two beggars are really of noble birth, and heirs to large estates, when, of course, everything ends happily, as it should in comic opera. In the telling of this pretty, romantic tale, there are many diverting complications, and an abundance of comedy, with many unique characters, including a thick-headed jailer, played by Phil Branson; the supercilious countess, enacted by Tillie Sallinger; her two daughters, the sedate Laura, assumed by Beatrice Goldie, and the vivacious Bronislava, by Edith Bradford. The tenor role of "The beggar student" is in the hands of Harold Blake, and his chum, Janitzky, is assigned to Harry Luckstone, whose excellent baritone has made him a prime favorite with New National audiences; the sporty youngster, Lieut. Popenberg, is allotted to Trixie Cadiz; Maj. Holzhoff will be played by C. W. Phillips, and Sirazka, by William Loggman. The opportunities for scenic and costume embellishments are as great in "The Beggar Student" as in the other operas given by the Aborn company, and another lavish mounting is promised for the coming week, with the usual careful attention to details. The special school children's matinee of Wednesday and the regular Saturday matinee will be observed as usual.

## The Belasco-Charlotte Walker the New Leading Lady.

Miss Charlotte Walker will make her first appearance at the Belasco Theater to-morrow night as the star of the stock company at that theater, appearing first as Nora, in Ibsen's famous play, "A Doll's House." It was in this play that several great artists have won emphatic success, but it is believed that Miss Walker will score one of her greatest triumphs in the part of Nora. The play was first given in Washington by Beatrice Cameron (Mrs. Richard Mansfield) and was later played here by Mrs. Fiske and by Ethel Barrymore. Last winter, in New York it was revived by Henry Miller, with Mme. Nazimova, the Russian actress, in the role of Nora, and ran for over four months. The play invariably causes something of a sensation because of the advanced views of Ibsen in regard to the rights of a wife. In this play Nora Helmer is treated by her husband exactly as though she were a doll. He constantly calls her his lark and his squirrel, and he treats her without serious consideration. Nora has saved his life, however, by forging a note when he was ill, and money was necessary to take him to a warmer climate. When the forgery is discovered and exposure is threatened, the egotistical, selfish husband turns upon his wife, and bitterly upbraids her for her act, being unable to appreciate the great sacrifice she has made for him. He thinks only of himself, and that this forgery will ruin his career. Then, when the danger is passed, and the note destroyed, he seeks to again treat her as his doll wife. But Nora refuses to play any longer. The bitter reality of the affair has awakened her, and she has killed her love for him. The transition of Nora from the frivolous, effervescent doll-wife of the first act to the high, emotional, strong-minded woman of the last act, is a striking contrast.

Miss Walker will be supported by many of the players who have been at the Belasco Theater the past few weeks, including Edward Ellis, who appears as Krosgstad, a money lender. Sydney Maier has been specially engaged for the role of Helmer, the husband, and Guy Combs will be seen as Dr. Rank, a young physician in love with Nora. Alice Butler will be seen as Mrs. Linden, a friend. After the performance to-morrow night, and in response to requests from many admirers, who have wanted to meet her personally, Miss Walker will hold a public reception on the roof garden of the Belasco Theater.

## Best Band of the Season at Luna Park.

The music of the Ithaca Band, now appearing at Luna Park, is not only particularly marked by vivacity and spirit, and by the tender passages, the dainty delicacy of the pianissimo, but in the sublime grandeur of the fortissimo is the same marked superiority. Whether a rag-time rhapsody, or an intricate classic, the melody and precision with which the marked passages are played are admirably executed. The brass and reed instruments used by the different solo musicians are marvelously delicious, delicate, and the tone values are rosy, powerful when needs be, but never attended with coarseness. Perfect proportions, exact balance of parts, superb phrasing mark the interpretation of the music of the masters. Classic music, as interpreted by the Ithaca Band, possesses an added charm that renders it a delight to even the novice in music. The Ithaca Band library of music is remarkably complete, and religiously kept up to date.

"Alfredo," who does the biggest aerial act before the public, will prove a new face to the park's patrons, presenting his wire acts twice daily. London, Paris, Ber-

lin, St. Petersburg, and other European cities have been astounded by the daring of this high-wire artist, and, taking his bookings collectively for the past two years, it is estimated that approximately 15,000,000 people have been made to laugh and wonder at the remarkable ease with which Alfredo skids upon a delicate wire fifty feet in mid-air, and 150 feet from post to post. Whether standing upon his feet or his head, his equilibrium never threatens, and one of the comedy passages in his clever specialty is that of taking a cook stool out upon the wire, and cooking a meat in view of his auditors.

## BABY MAKES STAGE DEBUT.

## Daughter of Edith Bradford Appeared in Comic Opera.

Although practically unknown to the large audiences that witnessed "The Bohemian Girl" at the New National, a real stage debut, which has an additional charm and interest in the tender years of the debutante, took place in Washington last week, when little "Lizbeth Meakins," the four-year-old daughter of Mr. and Mrs. Charles Meakins (Edith Bradford), stepped on the stage for the first time in her youthful existence to play the role of little Arline, daughter of Count Arnheim of Presburg. This tiny actress has for the past three years witnessed the work of her talented mother from the arms of her nurse, but never before knew the stage fright and nervousness connected with real "acting."

"Baby Bradford," as she is better known to the members of the Aborn company, is a great favorite behind the scenes, where her nightly appearance is as regular as that of her mother, who has been with the company at the New National during the entire summer season. If little Miss Meakins "sticks to it," she will be laboring under the great advantage of having her mother's excellent work as a guide. Miss Bradford is one of the most popular singers with the summer opera company.

She was for several seasons with the Bostonians, having succeeded Jessie Bartlett Davis. Her work, however, has been confined principally to Broadway, where she has sung all of the contralto roles in an extensive repertoire, including "Robin Hood," "The Mikado," "Rob Roy," "The Sergeant," "Viceroy," "Smugglers of Badayez," and other exacting operas. In the last two named compositions, Miss Bradford originated the roles she sang. For the past four years Miss Bradford has been closely identified with the successes of Jeff De Angelis, Francis Wilson, the Wolf Hopper, and other stars. She also sang in "The Little Pumpkin," when it was seen at the New National two seasons ago.

## Stock Players in United States.

Mr. William Archer, writing in the London Tribune, has some pertinent remarks about the so-called stock companies in the United States. He says: "One of the chief advantages of a repertoire theater is that, while it gives its actors practice in a variety of parts, it also allows them a reasonable amount of leisure. How different is the state of things at the stock company theater! Here the company is so small that most of its members are engaged in every play that is presented; they have to act, not four or five times, but twelve times in the week! and while they are acting every afternoon and evening, they have to be rehearsing every morning the next week's production. It seems almost incredible that flesh and blood can stand such an appalling strain. On going through the play bills of 1907, I find that the leading man of that season played in thirty-five weeks no fewer than twenty-eight heavy parts; while the leading lady in the same space of time went on stage and played twenty-nine parts. And all these parts, observed had to be studied and rehearsed while the actor and actress were giving two performances a day! One wonders that the Society for the Prevention of Cruelty to Animals does not take any rate, no artistic results of any value are to be expected from such merciless slave-driving; and, as a matter of fact, I cannot learn that the stock-company theaters have proved good nurseries or recruiting grounds for the stage at large. Most certainly they have proved nothing of the kind. On the contrary, they are hotbeds for the production of all the vices most antagonistic to theatrical art: false emphasis, ranting, slovenliness, mannerisms, extravagance, trickery, and every other abomination."

## Otis Skinner's Success.

Otis Skinner has traveled a long way since those early days when his salary was nothing when it was bad. That was in 1877, at Philadelphia, when Mr. Skinner was in his twenty-first year. Shortly after he was cast for the part of Seyton in "Macbeth," with Mme. Janaschek. On that occasion he spoke his lines too soon; on another they would not come at all. He was a Roman general to John McCullough's "Coriolanus," and what happened was recalled in Mr. Skinner's own words: "I could think of nothing. I was terrified. The stage seemed to whirl in a dizziness. I picked up my lines and finished the scene. When I went off I felt as if I had committed some awful crime. This feeling gave way to a sense of the keenest shame, which was in turn succeeded by anger. At any rate, a large part, is due to Montgomery Ward Stone, who worked so hard and who finished the run without having missed a single performance."

## Star in New Part.

Charlotte Walker will be the leading woman in a new play which Mr. Belasco is to produce at the same theater just as soon as "The Rose of the Rancho" goes on its travels. Miss Walker knows nothing about the part in which she is to appear, but already she feels the same unbounded confidence in her new manager possessed by all his other actors. Various titles for the unknown new play have been scattered broadcast, but, as a matter of fact only Mr. Belasco knows.

## NOTES OF THE STAGE.

Edgar Selwyn's debut in "Strongheart" will be made at McVicker's Theater, in Chicago, on August 25.

Mr. Comyns Carr's adaptation of "Olivier Twist" has been translated into French by Mr. Pierre Decourcelle, and is soon to be produced by M. Genier at the Theatre Antoine, in Paris.

The part Lillian Russell is to play in her new drama is that of a woman lobbyist trying to kill an anti-racing bill. The play will not be ready until October.

It is rather startling to note that "Trilby" last year earned for its owner, W. A. Brady, \$8,000, this after twelve years' service. Such popularity seems more than a mere fact.

A report comes from Rome that James T. Powers has been given an audience by the Pope. Mr. Powers is now at a villa in Ludaia, a village of the Adriatic, just across from Venice.

Octavia Brooke, a San Francisco girl, who had the prima donna role in "The Sultan of Sulu" last season, has been engaged for a prominent role in "The Prince of Pilsen" for next year.

Harriet Burt, playing Mrs. Talbot in "The Time, the Place, and the Girl," who fractured her knee during the Weston engagement, has now recovered, and will be with the company when it opens at Wallack's on August 5.

The performance of Miss Charlotte Walker in "A Doll's House" at the Belasco Theater Tuesday night will be a special complimentary benefit performance for Clarence J. Harris, treasurer of the Belasco, and his assistant, George Billings.

Mr. Albert Chevalier, who has not appeared as an actor since his unfortunate experiment at the London Comedy Theater eight years ago, has been engaged by Mr. Arthur Collins for a comedy part in the new Raleigh-Hamilton drama at Liberty Lane.

Fanny Coleman recently celebrated her fiftieth year as an actress, and was given a testimonial benefit at the St. James Theater in London. Instead of retiring with a well-earned pension, Miss Coleman says she will continue in the profession as long as she is able to study a part.

One of the interesting announcements from the management of the National Theater is that concerning the revival of De Wolf Hopper's great success, "Wang." Woolson Morse's excellent music will be heard to great advantage by the Aborn company. July 29 is the date of opening.

Rehearsals of "The Stronger Sex," the London success in which Maude Fealy will appear next season, have been called for August 26. The first performance of the play in this country will be given at Columbus, Ohio, on September 23. After a brief tour, it is scheduled for an indefinite engagement in New York.

For the second week of her engagement at the Belasco Theater, beginning Monday night, July 22, Miss Charlotte Walker will be seen in Sydney Grundy's society drama, "A Bunch of Violets," in which Beatrice Goldie, who has been in the play since its first production, will appear. Miss Walker will have Miss Coghlan's part, and Edward Ellis will be seen in the role created by Beethoven Tree.

The old Princess Theater, in London, which has undergone many vicissitudes since the days of Charles Kean and George Vining, has now passed into the control of the syndicate, who purpose to revive its former popularity by a return to the policy of romantic melodrama with which it was for so long associated. Conductor, Arthur Shirley, Lewis Walker, and others are concerned in the venture. Before the reopening the house is to be remodeled and redecorated.

Cyril Scott's first Western tour with Edward Peple's play, "The Prince Chap," will begin in Salt Lake City on August 1. After three nights, he will move to San Francisco for two weeks at the Van Ness Theater, with a week in Los Angeles to follow. Contracts have been made to play the principal cities of the Pacific Slope, and to tour the West. The return will be made via Denver, and a tour of the Southern States will begin late in October.

One of the early attractions at the National will be the Western comedy-drama, "The Three of Us," which had an entire season run at the Madison Square Theater, New York. This is the first play in many years where a dramatic offering with scenes laid in the West represents a perfect characterization of types which are placed in the virile inhabitants of the Western States in a ridiculous light. The author, Miss Rachel Crothers, a Western woman, knows her country, and, as a consequence, "The Three of Us" is a welcome addition to the hosts of American plays that have been acclaimed successes in every sense of the word. Mr. Walter N. Lawrence, under whose management this attraction will be seen here, has made an admirable reputation for himself by the rapidity with which he has forged to the very forefront of producing managers. In the space of three years he has produced such well-known dramatic hits as "Mrs. Temple's Telegram," "The Prince Chap," "The Man on the Box," and lastly, "The Three of Us," the biggest, and most emphatic hit of them all.

Estelle Wentworth, well remembered here for her work with the Aborn Opera Company in "Robin Hood," "The Serenade," "The Mikado," and "Cavalleria Rusticana," returns to this city next week for an engagement of one week only. Miss Wentworth will be heard during the nine performances of "Fra Diavolo," singing the exacting role of Zerlina, the beautiful daughter of the innkeeper, Matteo. The Aborns are to be congratulated for not having weakened the cast for next week by the special engagement of Miss Wentworth, for, in addition to this talented artist, all of the many popular favorites are to be heard in the "Fra Diavolo" revival. The complete cast includes such well-known singers and comedians as Harry Lockstone, Huntington May, Robert Lett, Harold Blake, C. W. Phillips, Phil Branson, Millie Murray, the Washington favorite, Edith Bradford, and Jack O'Neill, together with the same premier chorus as heretofore. It has been some years since Aubrey's beautiful romantic opera has been presented in Washington, with as notable a cast as that to be assembled for next week at the popular scale of prices in vogue at the National.

## REJANE'S CHARMING PLACE.

## The Playhouse Is Background for Women and Gowns.

There is not a prettier place in Paris in which to see lovely women and smart clothes against a gay, coquettish background than Rejane's new theater, all rose brocade and white and gold paint. The wide corridors are hung in pink and lined with caricatures of well-known people, by Sacha Guitry, and by clever drawings by Housou and Campello. Its huge foyers are furnished with handsome rugs, fauteuils, newspaper racks, flowers, and plants, and an orchestra on a balcony at a discreet distance, which all give the air of something homelike.

Every one moves around the foyer or looks down into it from the balconies, and no one thinks of coming except in a track. Every one is so busy with the audience and bringing the footstools and cushions and programmes do not make ugly spots in the customary black robe and linen collar of the traditional "ouvreuse," but are daintily in dress and high, ribbons and lace enough to do up a stage soubrette. At the dress rehearsal of "Le Ciel," by Sacha Guitry, the naughtiest play Paris ever listened to, the audience was deliciously decorative. The censure especially showed the new note.

Recently it was the line up the back of the head from the nape that was insisted upon, as Gandara has loved to paint them. Now it is the line of the crown that is revealed, while the hair is buffed only down the back of the head. This lessens the height of women, but it accentuates charmingly the line of the brow. For evening a wide field of bright ribbon, cherry or turquoise, carried low about the brow, massing the hair is adorable, and when a hair is worn it fills in the shadows under the wide black brim.

The second note insisted upon is the lack of bulging petticoats, and the third is the looseness of the sleeves, which is invariably wide and open at the hem, whether it stops above or below the elbow. This is very Oriental and very seductive. The smartest clothes on the stage were the two tailor gowns in tussore, one khaki colored, one prunella, both with three-quarter coats and wide and very long waistcoats of tussore of an other color, bound with velvet and exquisitely embroidered, a double lingerie. Sleeves short and very wide open with lingerie frills inside.

## Beveridge and Lorrimer.

He may not look it on the stage, but off there is a striking resemblance between Mr. Wright Lorrimer, the player who won his spurs as David in "The Shepherd King," and Albert J. Beveridge, senior Senator from Indiana. Many friends have remarked the likeness, which goes far beyond a mere physical resemblance. In some ways their lives have much in common. Mr. Lorrimer, like Senator Beveridge, had to work his way through college, though one sawed logs and sold books in Indiana and the other hustled in New England. Lorrimer, after his college course in Worcester, went to England, where at Oxford he took a special course in psychology and English literature. On his return to this country he was offered the professorship of English literature in several universities, but he had a liking for the stage, and beginning as utility man with the Dearborn

When he last played in Indianapolis he was then playing David in "The Shepherd King"—Senator Beveridge was told of Lorrimer's resemblance to himself. The two men were brought together at the Indianapolis Literary Club, and members of the club still recall with gusto the debate on the ensue. Both men are of a highly nervous temperament, positive in statement, firm in conviction. Each tried to convert the other; they argued till midnight, and beyond; pounded the table; left each other unconvinced, but as friends. After Mr. Lorrimer had gone Senator Beveridge turned to the friend who had introduced him to Lorrimer. "I like that man," he said; "why, if I wasted my nervous energy like that man does, I'd be an actor in a week. Beveridge never could understand why his friend laughed."

Sam Bernard is said to be considering the most flattering vaudeville offer ever made a star in this country. It is a matter of common gossip that the German dialect comedian has been offered a weekly stipend of \$3,000 for thirty-two weeks, or meaning a net earning in a year of \$156,000, which is more than he could hope to earn in three seasons as a theatrical star. It is said that Bernard is contemplating the job, providing he can terminate his contract with Charles Frohman and the Rich Mr. Hogenheimer, the present season. Speaking of the offer, Bernard said: "I have played in vaudeville before and like the work. That \$156,000 looks good to me for it would put me on an easy street for the remainder of my life. I will not take up any other work until I have fulfilled my contract with Mr. Frohman."

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## Henry Van Dyke's Play.

Mrs. H. C. De Mille, who has Henry Van Dyke's play, says that she has had experience as a reader of plays, and has never discovered a first drama so full of interest and containing such perfect construction. She admitted that when the play was first offered to her she expected a delightful dialogue from the pen of Mr. Van Dyke, but, considering that he had never before appeared as a playwright, she did not dream that it would contain all the elements of the successful play. Including an individual originality most unusual. In Mrs. De Mille's opinion this drama will be one of the most talked-of plays in years. Already a prominent actor, to whom the play has been read, hopes to originate the leading part the coming season.

## Feats of Lady Mountaineers.

From the Westminster Gazette. In climbing a Himalayan peak in the Nun Kun range high as high again as Mont Blanc, Mrs. Bullock Workman has left her sister-mountaineers hopelessly behind, and has established a record which few masculine climbers can hope to rival. About nine years ago Mrs. Workman made an ascent of 21,000 feet in the Kara-Korum mountains; in 1903 she reached an altitude of 23,294 feet; and last year she camped two nights at a height of over 21,000 feet. In comparison with such stupendous feats, Miss Bird's ascent of Longs Peak, Colo., (14,000 feet), and Miss Gordon Cumming's Himalayan and Tibet climbs, wonderful as they were, seem poor performances. Recently two London ladies, Misses Hindley and Murray, made their way from Grenoble over the entire range of French and Swiss Alps, climbing at least two dozen peaks, ranging up to 17,798 feet. The first ascent this year of the Matterhorn was made by Mrs. Glendora, a Swiss girl of eighteen; and, a few months since, the eight-year-old daughter of a Japanese editor successfully scaled Fuji-Yama, 12,900 feet high.

## When the Monorail Comes.

Boothby Hogstage—Great Garrick! How'll I ever get back to New York? I've played everything from Hamlet to Uncle Tom, but I never walked a tight rope in my life.

## ACTORS UNGRATEFUL

## Make Claim that Managers Are Too Selfish.

## THEY HAVE NOTHING AT STAKE

Members of Theatrical Companies Accused of Getting Sore at Business that Does Not Pay—They Will Not Work Overtime or Try to Help a Play to Attain Success.

Managers are inclined to regard actors as ungrateful, while the professionals are just as certain that the men who hire them are blind to all but money, says the New York Sun.

The actor's view of the situation is expressed by what one was heard to say on a roof garden the other night. "I'm glad it's a manager who's just beginning to be known," he said, "that is going to manage my first tour as a star. He'll take some interest in it. He won't lay down after a week or two of bad business and leave me stuck at the beginning of the season with the additional disadvantage of having failed on my first tour as a star."

"I know how you are treated by those managers with a dozen or more attractions to look after. They send you out with one of their hired agents. If the show does not draw after two or three weeks they do not try to find out what is wrong with it, work over the piece, and see if it cannot be a success. On the contrary, they give it an additional black eye by shifting it to poor territory and sending some show that is paying to the good towns."

"After a few more trials, they close up the show, and the chances are in favor of their saying that the man or woman who was the star had no draft—couldn't draw his crowd without difficulty. It's very businesslike and Napoleon, and so forth, for the manager, but it's hard on the feelings of the actor. But when did a manager ever regard the reputation of an actor?"

This is the conviction of every actor, and it would be impossible to convince him to the contrary. Yet how differently a manager talked the other day to a Sun reporter:

## Actors Won't Help.

"The manager who wasted his time over the prospects of his actors," this man said, "would soon find himself bankrupt. I have yet to hear of a single case in which the player did anything to help a manager when he had an uncertain proposition on his hands. They're out for themselves."

"Listen to my experience last fall: I had a piece that had gone poorly in Boston in the spring and then one in Chicago during the summer. I was uncertain about New York, however, and the author made certain changes in the play. That required some rehearsals. I put off the opening until late in the week in order to get the people up in the altered scenes."

"Mind you, now, I had already lost about \$10,000 on the piece, with an expense of more than that on the production and a big salary list to be met every Tuesday. You would have thought that for their own sakes they would have worked with me to improve the play, quite apart from their indifference as to my money."

"But if you knew actors you would never believe that. They were the sorest crowd that ever happened. They dragged themselves over the stage as if every step was going to be their last. They took their time about learning the few new lines introduced, and a more sullen you never knew. This was all because of a few rehearsals. The more salary they were getting the less interest they took."

"Well, the first night came. The judgment of the first-night audience was the Scotch verdict, 'Not proven.' It might go, it might not. It needed aggressive work, and during the third performance I sent around word that I wanted the people to stay for the flashlight pictures. That created as much of a hubbub as an order from the czar might have done in a Siberian prison."

## Always Kicking.

"Might as well have gone into the continuous right away and done over six shows a day," observed the leading man. "I'm out of here and something to eat."

"I'd never have gone to a hotel," scornfully remarked the leading lady, who did not have a job all winter, by the way, "if I'd have known I was going to live in this theater."

"That was the general tone of their conversation. After refusing reluctantly for one picture they refused to stay longer. "Business did not jump much the next night. It was difficult for me to work the revenue had the least success. I had put up on the board a notice that the play would close the next week."

"They were the most astonished lot of actors you ever saw. If they had shown the least indication of a desire to work with me and make the play succeed, I might have acted differently."

"As it was, there is not a single actor in that company, from the most important down to the kid who plays the part of a printer's devil, who does not go around saying that I blasted his or her artistic career by my ruthless action in shutting up that show so suddenly. They thought I ought to have gone right along paying them salaries and losing more and more every week."

"Another manager wreaked his vengeance on an ungrateful star in much the same way. She was acting in a play by Clyde Fitch, which had not made a very great success. After three weeks had about exhausted the chance of its success in New York. It was at the end of April, however, and the manager decided that he would force the run for a month to reap the advantage of its record on the road tour. That was an investment which was going to cost him some money. He had to rent the theater outright and pay the company from weekly receipts that did not go much over \$2,000."

## Joked with Audience.

"One night I dropped in to see how the show was going. The audience was not large, for even the deadheads had not turned out on that rainy night. Whether or not the audience did, the actors had, however, a splendid time. They grieved their lines, they bowed to friends in the audience, they laughed and joked with one another, and acted a serious melodrama as if it had been a most informal musical comedy."

"There I sat and realized that I was paying out my good money to these people. Of course, I was doing it for a business investment, but I wanted some kind of a comeback. None of the company knew I was in the theater until someone went back and tipped them off. The way they played the last act could not have been beaten by the Hofburg and the Comedie Francaise combined. It was too late, though. They got notice and I closed up the next week."

"I used to be an actor myself, but I must say that I think the members of any other profession is the world would have been a little more conscientious and

## AMUSEMENTS.

**SUMMER OPERA**  
NIGHTS at 8:15, Mats. Wed. & Sat., 2:15, 2:50, 5:00, 7:50. 2:50 and 5:00.  
**NEW NATIONAL THEATER**  
This Week **ABORN OPERA CO.** Sixty Singers

In a Pretentious Revival of Millocker's Comic Opera,  
**THE BEGGAR STUDENT**  
With Excellent Cast of Principals and Same Unequaled Chorus.

School Children's Matinee Wednesday,  
ALL SEATS—25c—RESERVED.  
REGULAR MATINEE SATURDAY.

Next Week—Seats To-morrow.  
AUBER'S CHARMING ROMANTIC OPERA,  
"FRA DIAVOLO"  
WITH NOTABLE CAST OF FAVORITES.

WASHINGTON  
**LUNA PARK**  
MANAGEMENT—CHAS. J. GOODFELLOW.  
CONVENIENT—COOL—CAPTIVATING—

## LAST WEEK OF THE CHALLENGE

**ITHACA BAND**  
PATRICK CONWAY, CONDUCTOR.

**MUSIC—THE CHEER-UP-KIND—MUSIC**  
Embellished with vocalisms and solo selections by performers of advanced ability.  
See the Fascinating Free Vaudeville, with

**ALFRENO**  
The comedy aerial high-wire pedestrian, whose humorous antics are capable of provoking laughter from the most blasé of spectators.  
July 10—Outing of the Retail Clerks' Local, No. 252.  
July 19—Outing of the Palais Royal Beneficial Association.

stood by me a little better. The manager always has it in his power to get even. Sometimes he can't resist it."

English actors are notoriously indifferent on the stage, and Americans who go to London are frequently astonished at the little interest popular favorites take in what they are doing. One of them tried the experiment in New York with disastrous results.

## Actresses as Bad.

Her new play had been a failure and she had revived one of the Pinero pieces with which her reputation was associated. It was not novel here, rather the audiences were not large. Rather than send her into the one-night stands, where she was certain to make money for him, so early in the season, the manager had kept her at one of his New York theaters. It was not the most popular theater in New York, but there have been long runs there.

"One night I journeyed over to the theater to see how the play was going," the manager told the reporter, "and arrived just before the curtain was to fall on the first act. Two lovers are on the stage and the woman should put her arms on the man's shoulders as the curtain falls and say:

"Aubrey, Aubrey, I am so happy."  
"She said that speech all right. Then she followed it with a line of her own that reached me plainly in the second box half way back from the stage."

"I should say tired, not happy," she added; "tired of playing in this rotten, out of the way theater that nobody will come to."

"Well, I could scarcely believe my ears. Half the audience heard what she had added. Some looked mystified. Others snickered. The next week that lady started out on six weeks of one-night stands where she had plenty of opportunity to get very, very tired."

**Music and Musicians.**  
The Philadelphia Orchestra announces the following soloists for their concert next winter at the New National Theater: Mark Hambourg, Josef Hofman, Fritz Kreisler, and Johanna Gadski; the fifth soloist to be announced later.

The quartet of Gurley Memorial Church, under the direction of Mr. John Theophilus, organist, rendered the following selections at the closing of the evening services: "Quartet," by Parks; tenor solo, "Vesper Hymn," by Adams; alto and tenor duet, "Children, pray this love to cherish," from "God, Thou Art Great," by Spohr; soprano solo, "Just for the Day," by Abbott; bass solo, "The Holy City," by Adams; soprano and tenor duet, "Love Divine," from "Daughter of Jairus," by Stainer; quartet, "O Holy Father," by Marchetti. The quartet is composed of Miss Jesse Lenore Harnberger, soprano; Miss Ada E. Powell, alto; Mr. Charlton Howard, tenor, and Mr. George E. Terry, bass.

Mr. Ernest T. Winchester, organist and choirmaster of St. Paul's Catholic Church, will play the organ at Calvary Baptist Church this Sunday, both morning and evening, for Mr. Arthur D. Mayo, who has left town for the first vacation he has taken in over fourteen years. Mr. Winchester will have direct supervision of Mr. Mayo's musical interests for several weeks, after which he will go to the Cathedral (Roman Catholic) in Cincinnati, to attend the course of lectures in Gregorian Chant to be given there by expert authorities both from this country and abroad, and which is under the direct supervision of the Most Reverend the Archbishop of Cincinnati. From Cincinnati Mr. Winchester will go to New York, where he will take a post-graduate course in the art of training choir boys, at which he is enabled to do through the kind generosity of a member of St. Paul's parish. The excellent male sanctuary choir of St. Paul's parish, consisting of forty-five men and boys, and which recently received the commendation of his holiness Pope Pius X, has been granted the customary vacation until October, when it will resume with its present splendid personnel, augmented by several new voices, who have enlisted for the coming winter's work.

**Pedestrian Rights.**  
From the Car.  
Only in Great Britain, so far as I know, does the law hold that a foot passenger has an equal right to the highway with the wheeled traffic, and that it is the duty of the driver of the latter to avoid at all costs the former, even if he has to do so at